

STING • IF ON A WINTER'S NIGHT...

VOCAL / PIANO



STING

IF ON A WINTER'S NIGHT...

STING • IF ON A WINTER'S NIGHT...

VOCAL / PIANO



STING

IF ON A WINTER'S NIGHT...

STING

IF ON A WINTER'S NIGHT...



WISE PUBLICATIONS

part of The Music Sales Group

London/New York/Paris/Sydney/Copenhagen/Berlin/Tokyo/Madrid

- 1 Gabriel's Message... 6
- 2 Soul Cake... 10
- 3 There Is No Rose of Such Virtue... 18
- 4 The Snow It Melts the Soonest... 25
- 5 Christmas at Sea... 29
- 6 Lo, How a Rose E'er Blooming... 38
- 7 Cold Song... 42
- 8 The Burning Babe... 46
- 9 Now Winter Comes Slowly... 51
- 10 The Hounds of Winter... 54
- 11 Balulalow... 61
- 12 Cherry Tree Carol... 66
- 13 Lullaby for an Anxious Child... 68
- 14 Hurdy-Gurdy Man... 73
- 15 You Only Cross My Mind in Winter... 77





GABRIEL'S MESSAGE

Traditional
Arranged by Sting and Robert Sadin

♩ = 85

Gm

B♭add9/D

E♭6

E♭maj7

Cm7

E♭maj7

F

E♭6

Csus²

Gm

1. The an - gel Ga - bri - el from

B♭add9/D

E♭6

E♭maj7

heav - en came, his wings as drif - ted snow, his eyes as flame. "All

Cm⁷E^bmaj⁷

F

E^b6

hail," said he "Thou low - ly mai - den Mar - y." _____ Most high - ly fa - voured la - dy,

Cm⁷Gm/B^bFadd⁹/A

Glo - - - ri - a! (Glo...) _____ 2. "For

Gm

B^badd⁹/DE^b6

known a bles - sed moth - er thou shalt be, _____ all gen - er - a - tions laud and

E^bmaj⁷Cm⁷E^bmaj⁷

F



ho - nour thee. _____ Thy Son shall be E - ma - nu - el, by seers fore - told, _____ most

E^b6 **Cm⁷** **Gm/B^b**

high - ly fa - voured la - dy," Glo - - - ri - a!

First system of musical notation. The vocal line (treble clef) contains the lyrics "high - ly fa - voured la - dy," and "Glo - - - ri - a!". The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a more static bass line in the left hand. Chord diagrams for Eb6, Cm7, and Gm/Bb are shown above the vocal staff.

Fadd9/A **Dsus⁴**

(Glo...)

Second system of musical notation. The vocal line continues with "(Glo...)". The piano accompaniment continues with a similar texture. Chord diagrams for Fadd9/A and Dsus4 are shown above the vocal staff.

E^b6 **E^bmaj⁷** **Cm⁷**

Third system of musical notation. The piano accompaniment changes to a 9/8 time signature. The right hand features a more active melody with triplets. Chord diagrams for Eb6, Ebmaj7, and Cm7 are shown above the vocal staff.

E^bmaj⁷ **F** **E^b6** **Cm⁷**

3. Then

Fourth system of musical notation. The piano accompaniment continues in 9/8 time. The vocal line begins with "3. Then". Chord diagrams for Ebmaj7, F, Eb6, and Cm7 are shown above the vocal staff.

Gm



Bbadd9/D



Eb6



gen - tle Mar - y meek - ly bowed her head. — "To me be as it plea - seth

Ebmaj7



Cm7



Ebmaj7



F



God," — she said, — "My soul shall laud and mag - ni - fy his ho - ly name." — Most

Eb6



Cm7



Bb



high - ly fa - voured la - dy, Glo - - ri - a!

Fadd9/A



Eb6b5



Gsus4



G



Gm



(Glo...) —

SOUL CAKE

Music and Lyrics by Paul Stookey, Tracey Batteast
and Elena Mezzetti

♩ = 120

Gm



mer - ry. A soul cake, a soul cake, please good mis - sus a soul

The first system of the musical score for 'A Soul Cake'. It features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line consists of eighth and quarter notes. The piano accompaniment has a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

cake. One for Pe - ter, two__ for Paul and three for him that made us

The second system of the musical score. The vocal melody continues with a slight rise in pitch for the phrase 'One for Peter'. The piano accompaniment remains consistent with the first system.

all. (A soul cake, a soul cake, please good mis - sus a soul

The third system of the musical score. The vocal melody starts with a repeat sign and a key signature change to G minor (two flats). The piano accompaniment also changes to G minor, with the right hand playing a more active eighth-note pattern.

cake. An ap - ple, a pear, a plum, or a cher - ry, an - y good thing to make us all

The fourth system of the musical score. The vocal melody continues in G minor. The piano accompaniment maintains the eighth-note pattern in the right hand. The system concludes with a double bar line.

mer- ry.) 1. God bless the mas - ter of this house, — and the mis - tress al -

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "mer- ry.) 1. God bless the mas - ter of this house, — and the mis - tress al -".

- so and all — the lit - tle chil - dren that round_ your ta - ble grow.

The second system continues the melody and accompaniment. The lyrics are: "- so and all — the lit - tle chil - dren that round_ your ta - ble grow.".

The cat - tle in — your sta - ble, the dogs at your_ front door

The third system continues the melody and accompaniment. The lyrics are: "The cat - tle in — your sta - ble, the dogs at your_ front door".

and all — that dwell with - in — your gates — we'll wish you ten times_ more.

The fourth system concludes the melody and accompaniment. The lyrics are: "and all — that dwell with - in — your gates — we'll wish you ten times_ more.".

A soul cake, a soul cake, please good mis-sus a soul

The first system of the musical score for 'A Soul Cake'. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'A soul cake, a soul cake, please good mis-sus a soul'.

cake. An ap-ple, a pear, a plum, or a cher-ry, an-y good thing to make us all

The second system of the musical score. The lyrics are: 'cake. An ap-ple, a pear, a plum, or a cher-ry, an-y good thing to make us all'.

mer-ry. A soul cake, a soul cake, please good mis-sus a soul

The third system of the musical score. The lyrics are: 'mer-ry. A soul cake, a soul cake, please good mis-sus a soul'.

cake. One for Pe-ter, two for Paul and three for him that made us all.

The fourth system of the musical score, which concludes with a double bar line. The lyrics are: 'cake. One for Pe-ter, two for Paul and three for him that made us all.' The system includes a key signature change to one flat (B-flat) and a time signature change to 5/4.

2. Go down in - to the cel - lar and see what you can find,
3. The streets are ver - y dir - ty, me shoes are ver - y thin,

if the bar-rels are not emp - ty we'll hope that you'll be kind.
I have a lit - tle pock - et to put a pen - ny in.

We'll hope that you'll be kind with your ap - ple and your pear,
If you have - n't got a pen - ny, a ha' - pen - ny will do,

and we'll come no more a - soul - lin' till Christ-mas time next year. } A
if you have-n't got a ha' - pen-ny then God bless you. }





soul cake, a soul cake, please good mis - sus a soul cake. An





ap - ple, a pear, a plum, or a cher - ry, an - y good thing to make us all mer - ry. A







soul cake, a soul cake, please good mis - sus a soul cake. One for Pe - ter, two for Paul,

1.


three for him that made us all.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature has two flats (B-flat and E-flat). The top staff contains whole rests. The grand staff contains a continuous eighth-note accompaniment in the treble and a bass line in the bass.

Second system of musical notation. It follows the same three-staff layout. The top staff has whole rests. The grand staff continues the eighth-note accompaniment. The system concludes with a double bar line and repeat dots, with a 3/4 time signature indicated to the right of the staff.

Third system of musical notation. It begins with a second ending bracket labeled "2." and a guitar chord diagram for Gm. The top staff has a melody in 3/4 time, which changes to 4/4 time at the end of the system. The lyrics "three for him that made us all." are written below the top staff. The grand staff continues the accompaniment.

Fourth system of musical notation. It continues the three-staff layout. Above the grand staff, there is a guitar chord diagram for G⁵ with a 3fr (three fret) extension. The top staff has whole rests. The grand staff continues the accompaniment, ending with a double bar line and repeat dots.

THERE IS NO ROSE OF SUCH VIRTUE

Traditional
Arranged by Sting and Robert Sadin

♩ = 120

N.C.

There

The first system of the musical score is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a vocal line containing four whole rests, followed by a single eighth note on the word 'There'. The piano accompaniment consists of a treble and bass staff. The treble staff has four whole rests, and the bass staff has four chords, each held for a full measure.

is no rose of such vir - tue as

The second system continues the melody. The vocal line starts with a section symbol (§) and contains the lyrics 'is no rose of such vir - tue as'. The piano accompaniment continues with sustained chords in the bass and a melodic line in the treble.

is the rose that bare Je - su. { There By

The third system concludes the phrase. The vocal line has the lyrics 'is the rose that bare Je - su.' followed by a bracketed section containing the words 'There' and 'By' on separate lines. The piano accompaniment continues with sustained chords.

is _____ no _____ rose of such _____ vir - - tue _____ as _____
 that _____ rose we may well _____ see _____ that _____

To Coda ☼

is _____ the _____ rose _____ that bare Je - su.
 he _____ is _____ God _____ in per - sons three.

For

in this rose con - tained it was

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note 'in', followed by a quarter note 'this', a half note 'rose', a quarter note 'con', a half note 'tained', a quarter note 'it', and a half note 'was'. The piano accompaniment consists of a treble and bass staff. The treble staff has a whole note chord of G4-B4-D5 in the first measure, which is sustained across the entire system. The bass staff has a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4.

heav - en and earth in lit - tle

The second system of the musical score. The vocal line continues with a half note 'heav', a quarter note 'en', a half note 'and', a quarter note 'earth', a half note 'in', a quarter note 'lit', and a half note 'tle'. The piano accompaniment remains the same as in the first system, with a sustained whole note chord in the treble and a steady eighth-note pattern in the bass.

space. Al - le -

The third system of the musical score. The vocal line starts with a half note 'space.', followed by a double bar line, then a half note 'Al', a quarter note 'le', and a half note 'le'. The piano accompaniment continues with the same texture. The treble staff has a sustained whole note chord, and the bass staff has the same eighth-note pattern.

- lu - ia. Al - le - lu -

The fourth system of the musical score. The vocal line continues with a half note '- lu', a quarter note 'ia.', a half note 'Al', a quarter note 'le', and a half note 'lu'. The piano accompaniment remains consistent throughout the system.

D.S. al Coda

⊕ *Coda*

- ia. There

Al - le -

- lu - ia. Al - le - lu -

- ia. There is no rose of

such vir - tue as is the

rose that bare Je - su. The

The first system of the musical score. The vocal line (treble clef) begins with a half note 'rose', followed by a quarter note 'that', a half note 'bare', a quarter note 'Je', a half note 'su.', and a final half note 'The'. The piano accompaniment (grand staff) features a continuous eighth-note bass line in the left hand and sustained chords in the right hand, all in G major.

an - gels sung - en the shep - herds

The second system of the musical score. The vocal line continues with a half note 'an', a quarter note 'gels', a half note 'sung', a quarter note 'en', a half note 'the', a quarter note 'shep', and a final half note 'herds'. The piano accompaniment maintains the same rhythmic and harmonic pattern as the first system.

to: Glo - ri - a in ex - cel - sis de -

The third system of the musical score. The vocal line begins with a half note 'to:', followed by a quarter note 'Glo', a half note 'ri', a quarter note 'a', a half note 'in', a quarter note 'ex', a half note 'cel', a quarter note 'sis', and a final half note 'de'. The piano accompaniment continues with the same eighth-note bass line and sustained chords.

- o. Al - le - lu - ia. Al - le -

The fourth system of the musical score. The vocal line begins with a half note '- o.', followed by a quarter note 'Al', a half note 'le', a quarter note 'lu', a half note 'ia.', a quarter note 'Al', a half note 'le', and a final half note '-'. The piano accompaniment concludes with the same rhythmic and harmonic pattern.

First system of a musical score in G major (three sharps). The vocal line (treble clef) begins with a melodic phrase: G4-A4-B4 (quarter), C5-B4 (quarter), A4-G4 (quarter), F#4 (half). This is followed by a rest, then G4-A4-B4 (quarter), C5-B4 (quarter), A4-G4 (quarter), F#4 (half). The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a treble line with eighth notes in the right hand. The lyrics are: - lu - - - Al ia. - - - le -

Second system of the musical score. The vocal line continues with: G4 (half), F#4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half). The piano accompaniment continues with the same rhythmic pattern. The lyrics are: - lu - ia. Al - le - lu - - -

Third system of the musical score. The vocal line has a long rest followed by a single note G3 (half). The piano accompaniment continues. The lyrics are: - ia. There

Fourth system of the musical score. The vocal line begins with: G4 (half), F#4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half). The piano accompaniment continues. The lyrics are: is no__ rose of__ such__ vir - tue

as — is the — rose that — bare —

Je - - su.

Al - - le - lu - ia. Al - le -

- lu - - - - ia.

THE SNOW IT MELTS THE SOONEST

Traditional
Arranged by Sting and Robert Sadin

♩ = 85 Freely



1. Oh, the snow it melts_ the soon-est when_ the winds be - gin to sing. And the
(4.) nev- er say_ me fare - well here,_ no fare-well I'll re- ceive. And

Fadd2



corn it ri - pens fast - est when the frost is set - tling_ in. And
you shall set me to the stile and kiss and take your_ leave. I'll

E^b%



Fadd2



E^b5



when a wom - an tells me_ my face she'll soon for - get, be -
stay here un-til the cur - lew calls and the mart - let takes his wing, oh, the

C⁵ Csus⁴ E^badd9 Gm⁷/D C⁵ *Fine*

- fore we'll part, I'll wage a croon, she's fain to fol - low - 't yet. 2. Oh, the
snow it melts the soon - est, when the winds be - gins to _____ sing.

Ab⁶ G⁷sus⁴/C C⁵

snow it melts _____ the soon - est when _____ the wind be - gins to sing. And the
(3.) snow it melts _____ the soon - est when _____ the wind be - gins to sing. And the

Fadd2 Eb⁶/₉

swal - low skims with - out a thought as long as it is _____ spring. But when spring goes, and win - ter blows, my
bee that flew when sum - mer shone, in win - ter can - not _____ sting. I've seen a wom - an's an - ger melt be -

1.
Fadd2 Ebadd9/G C⁵ Fm/A^b A^bmaj¹³ Gm⁷ C⁵

lass - ie you'll _____ be fain, for all your pride, to fol - low me, a - cross the stor - my _____ main. 3. Oh, the
- twixt the night and morn, oh, it's sure - ly not a har - der thing to

2.

A tempo

A^bmaj¹³Gm⁷A^bmaj⁹B^badd⁹/D

tame a wom-an's_ scorn.

Cmadd⁴A^bmaj⁹

Oh...

B^badd⁹/DCmadd⁴Gm⁷/C

(Vocal ad lib.)

A^bmaj⁹B^badd⁹/DCmadd⁴

Gm7/C
x^oo^o 3fr

A^bmaj⁹

B^badd9/D
x^ox^o

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a long slur spanning across the first two measures, followed by a quarter rest in the third measure, and then a descending eighth-note scale in the fourth measure. The middle and bottom staves are in grand staff (treble and bass clefs). The middle staff has a continuous eighth-note accompaniment pattern. The bass staff has a simple bass line with a half note in the first measure, a quarter note in the second, and a half note in the third.

Cmadd4
x^oo^o

Gm7/C
x^oo^o 3fr

A^bmaj⁹

The second system of musical notation continues the piece. The top staff has a melodic line with a slur over the first two measures, followed by a quarter note in the third, and a descending eighth-note scale in the fourth. The middle and bottom staves continue the accompaniment patterns from the first system.

B^badd9/D
x^ox^o

Cmadd4
x^oo^o

Gm7/C
x^oo^o 3fr

The third system of musical notation features a melodic line in the top staff with a slur over the first two measures, followed by a quarter note in the third, and a descending eighth-note scale in the fourth. The middle and bottom staves continue the accompaniment patterns.

A^bmaj⁹

B^badd9/D
x^ox^o


D.S. al Fine

4. Oh,

The fourth system of musical notation concludes the piece. The top staff has a melodic line with a slur over the first two measures, followed by a quarter note in the third, and a descending eighth-note scale in the fourth. The middle and bottom staves continue the accompaniment patterns.

CHRISTMAS AT SEA

Words by Robert Louis Stevenson
Music by Sting & Mary McMaster

$\text{♩} = 85$
Cm


day as cold as char-i-ty, in bit-ter pain and dread, for

ver-y life and na-ture we tacked from head to

Tho-gra-inn bhith dol dha-chaidh, e ho ro, e ho ro.

Ceud so-raidh bhuam mar bu dual dhomh, e ho hi ri ill iu.

o. Ill iu o tho-grainn fal -bh.

Gu Sgoire - breac a chruidh chai-sfhinn, e ho ro, e ho ro.

Ceud so-raidh bhuam mar bu dual dhomh, e ho hi ri ill iu 2. We

gave the South a wi - der berth, for there the tide - race roared; but

Cm/Eb

B^bsus⁴

Bbsus⁴/DFsus⁴

ev - 'ry tack_ we made_ we brought_ the North Head close a - board_ We

Cm/Eb

B^bsus⁴

saw the cliffs_ and hou - ses and_ the brea-kers run - ning high,_ and the

Eb/F



coast-guard in_ his gar - den, with his glass a - gainst_ his eye._

Cm



Tho - gra - inn bhith dol dha - chaidh, e ho ro, e ho ro.

Ceud so-raidh bhuam mar__ bu dual dhomh, e ho hi ri__ ill iu... 3. The

frost was on__ the vil-lage roofs as white as o - cean foam;_ the

good red fires__ were bur - ning bright__ in ev-ery 'long - shore_ home; The

win-dows spark - led clear,_ and the chim - neys vol - leyed out;_ and I vow_



— we sniffed the vic - tuals as the ves-sel went a - bout.

Gu Sgoire - breac a chruidh chai-sfhinn, e ho ro, e ho ro.


Ceud so-raidh bhuam mar bu dual dhomh, e ho hi ri ill iu 4. The o.





bells up - on the church were rung with a migh-ty jo - vial cheer; for it's

Fsus⁴  **F** 

just that I___ should tell___ you how,___ of all days in the year,___ this

E^b  **B^b** 

day of our___ ad - ver - si - ty___ was bles-sed Christ - mas morn,___ and the

Fsus⁴  **F** 

house a - bove___ the coast-guard's was the house where I___ was born._____

Cm 

Tho - grainn bhith dol dha- chaidh, e ho ro,___ e ho ro._____

Gu Sgoire - breac a' chruidh chais- fhionn, e ho hi ri___ ill iu___

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in G minor (one flat) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'Gu Sgoire - breac a' chruidh chais- fhionn,' are aligned under these notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with a key signature change to Bb in the second measure.

o. Ill iu___ o tho-grainn fal- bh. Gu Sgoire-breac a chruidh chai- sfhinn,

The second system continues the vocal and piano parts. The vocal line has a half rest in the first measure, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'o. Ill iu___ o tho-grainn fal- bh.' are aligned under these notes. The piano accompaniment continues with the same eighth-note pattern, with a key signature change to Bb in the second measure.

e ho ro___ e ho ro___ Ceud so-raidh bhuam mar___ bu dual dhomh,

The third system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'e ho ro___ e ho ro___' are aligned under these notes. The piano accompaniment continues with the same eighth-note pattern, with a key signature change to Bb in the second measure.

(Fine)
e ho hi ri___ ill iu___ o. Ill iu___ o tho-grainn fal- bh. 5. And

The fourth system concludes the piece. It begins with a 'Fine' marking. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. The lyrics 'e ho hi ri___ ill iu___ o. Ill iu___ o tho-grainn fal- bh. 5. And' are aligned under these notes. The piano accompaniment continues with the same eighth-note pattern, with a key signature change to Bb in the second measure.

well I knew the talk they had, the talk that was of me, of the

Cm/Eb



shad-ow on the house - hold and the son that went to sea; And

o, the wick - ed fool I seemed, in ev - 'ry kind of way, to be

D.S. and fade

here and haul - ing fro - zen ropes on bles-sed Christ - mas Day.

LO, HOW A ROSE E'RE BLOOMING

Music by Michael Praetorius
English Translation by Theodore Baker
Arranged by Sting and Robert Sadin

N.C.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one flat (B-flat) and contains three measures of whole rests. The bottom two staves are a grand staff (treble and bass clefs) with a key signature of one flat. The treble staff contains a melody of eighth and quarter notes across three measures, while the bass staff contains whole rests.

The second system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one flat and contains four measures of whole rests. The bottom two staves are a grand staff with a key signature of one flat. The treble staff contains a melody of eighth and quarter notes across four measures, while the bass staff contains whole rests.

The third system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one flat and contains two measures of a melody of eighth and quarter notes. Below the notes are the lyrics: "Lo, how a Rose e'er bloom - ing from ten - der stem hath sprung!". The bottom two staves are a grand staff with a key signature of one flat. The treble staff contains a melody of eighth and quarter notes across two measures. The bass staff contains a complex accompaniment of eighth and sixteenth notes across two measures.

Of Jes - se's li - neage com - ing,

as men of old have sung. It came, a flow-'ret bright, a -

- mid the cold of win - - ter,

when half - spent was the night.

Spoken: Isaiah 'twas fore - told it, the Rose I have in mind.

And with Mary we behold it, the Virgin Mother so sweet so kind... (...und

hat ein Blüm - lein 'bracht.) She bore to men a Sa - viour,

when half spent was the night.

First system of a musical score. It features a vocal line (treble clef) with a whole rest, and a piano accompaniment (grand staff) consisting of a right hand with eighth and sixteenth notes and a left hand with chords and eighth notes. The key signature has one flat.

Second system of the musical score. The vocal line begins with the lyrics "To show God's love a - right, she". The piano accompaniment continues with similar rhythmic patterns. The key signature remains one flat.

Third system of the musical score. The vocal line continues with the lyrics "bore to men a Sa - viour, when half spent was the night." The piano accompaniment features a more active right hand with eighth notes and a left hand with chords. The key signature remains one flat.

Fourth system of the musical score. The vocal line has a whole rest, and the piano accompaniment continues with a steady eighth-note pattern in the right hand and chords in the left hand. The key signature remains one flat.

COLD SONG

Words by John Dryden
Music by Henry Purcell
Arranged by Sting and Robert Sadin

♩ = 96



What pow - er art thou who from be -

Chord diagrams: Cm (x, 3fr), C/Bb (x, 3fr), F/A (x, 3fr), F#dim/A (x, 3fr), G (x, 3fr)

- low hast made me rise, un - wil - ling - ly and slow,

Chord diagrams: Cdim/F# (x, 3fr), Gm (x, 3fr), G/F (x, 3fr), Em7 (x, 3fr), Ebmaj7 (x, 3fr), D (x, 3fr)





from beds of ev - er - last - - - ing

Chord diagrams: Cm (x, 3fr), Dm (x, 3fr), D/F# (x, 3fr), Gsus4 (x, 3fr), C (x, 3fr)

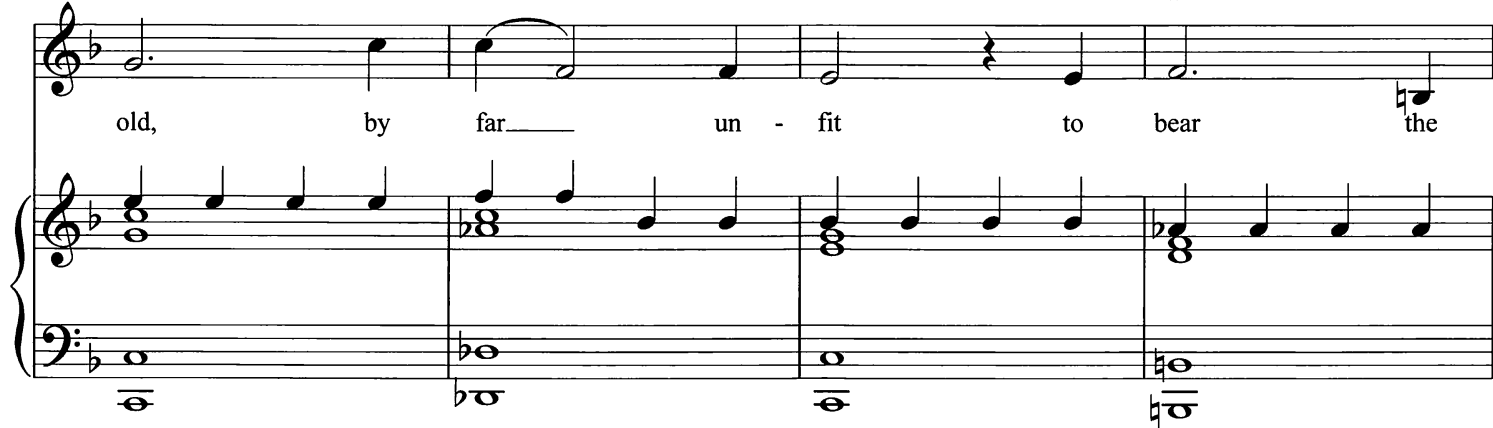
snow? _____





Chord diagrams: Bb/D (x, 3fr), C/E (x, 3fr), G/F (x, 3fr), Bdim7 (x, 3fr)

See'st thou not how stiff, how stiff and won - drous


Cm  3fr D^bmaj⁷  Cm  3fr Bdim⁷ 





old, by far — un - fit to bear the




Csus⁴  Fm  Bbm⁶  Cm  3fr





bit - ter cold? —



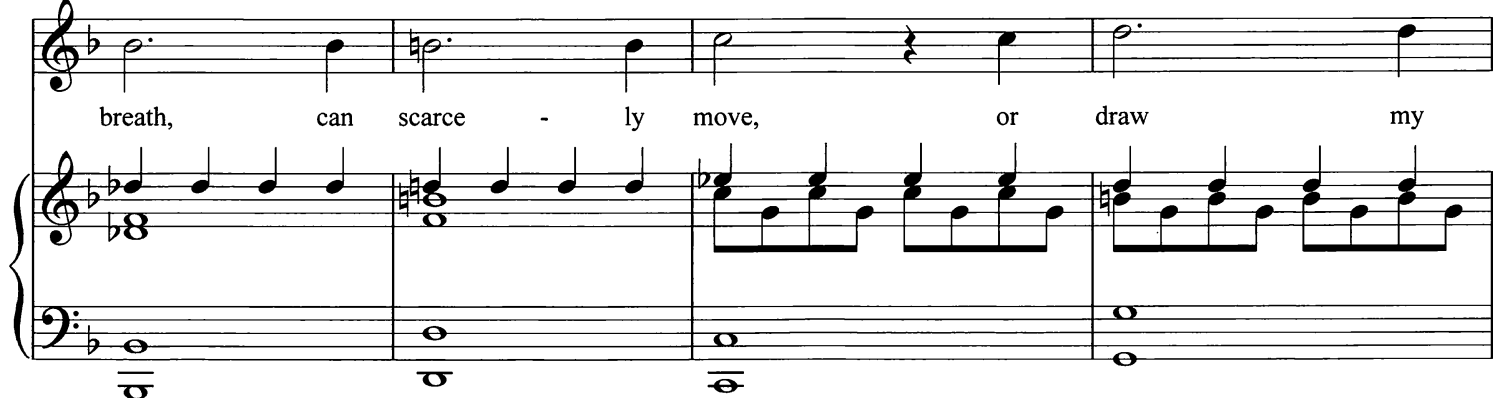
Fm  Bbadd⁹/D  E^b  6fr Ab/C 


I can scarce - ly move, or draw my





Bbm  Bdim/D  Cm  3fr G 

breath, can scarce - ly move, or draw my

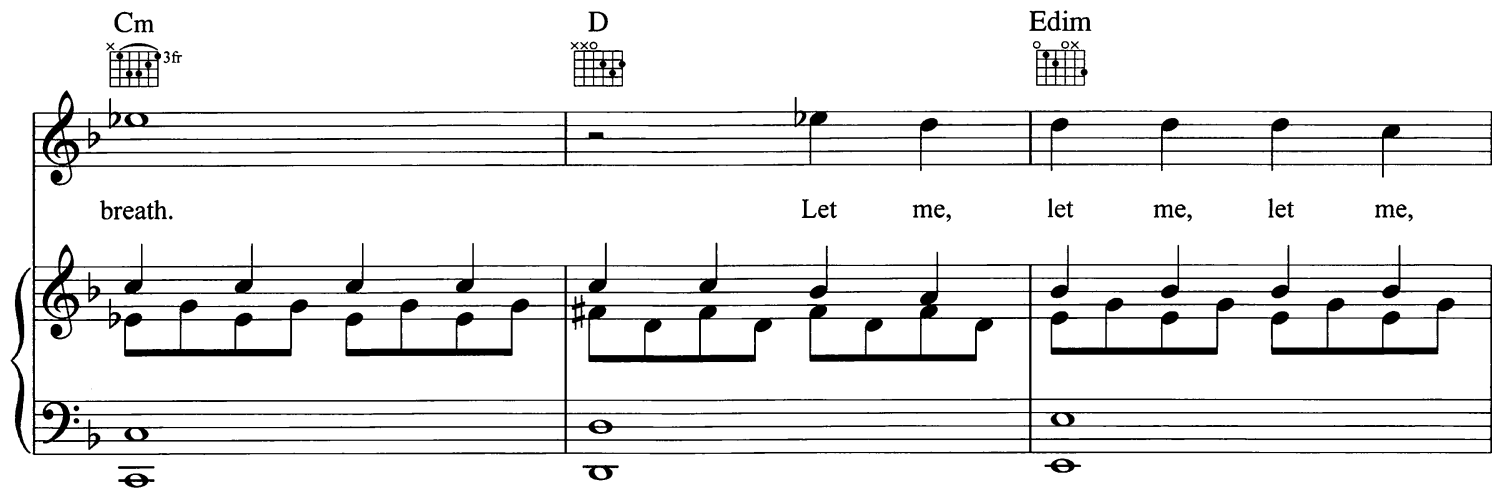



Cm  3fr


D 


Edim 


breath. Let me, let me, let me,




Db/F 

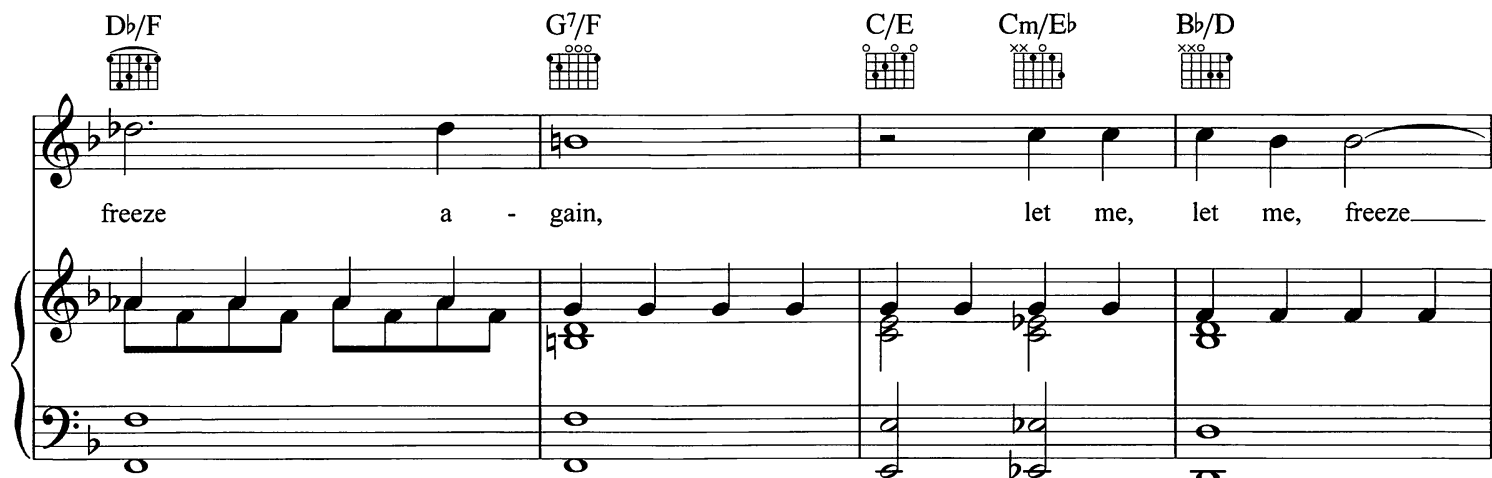
G7/F 


C/E 


Cm/Eb 


Bb/D 


freeze a - gain, let me, let me, freeze_____





Ab/C 


G/B 

Bb 

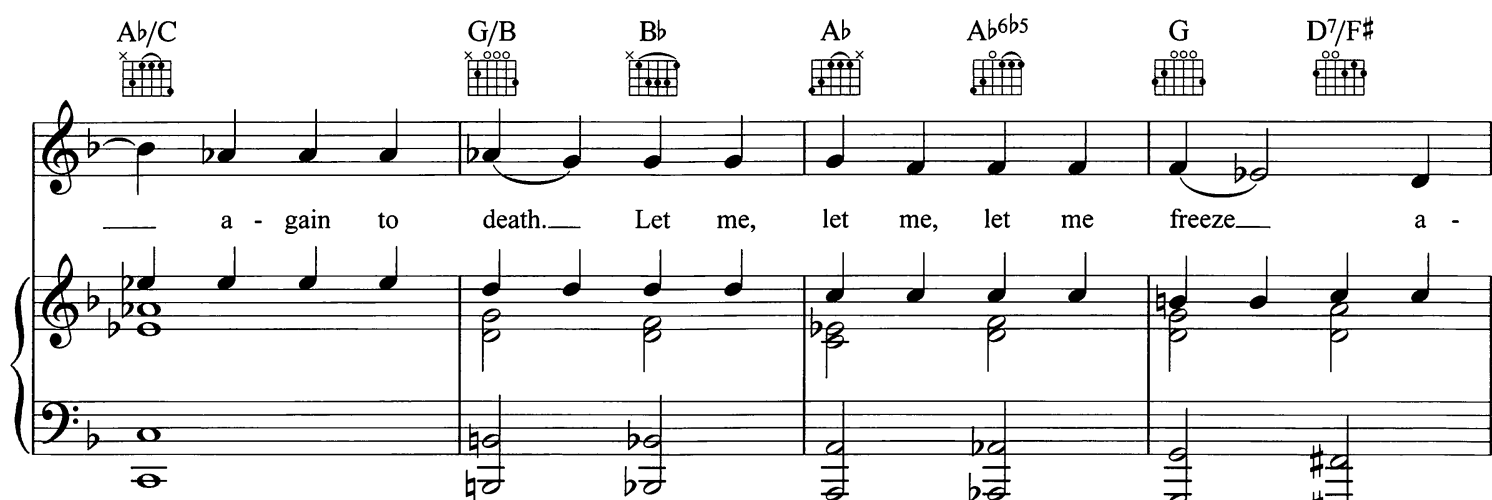
Ab 


Ab6b5 


G 


D7/F# 


— a - gain to death. Let me, let me, let me freeze_____ a -





Gsus4 

G 

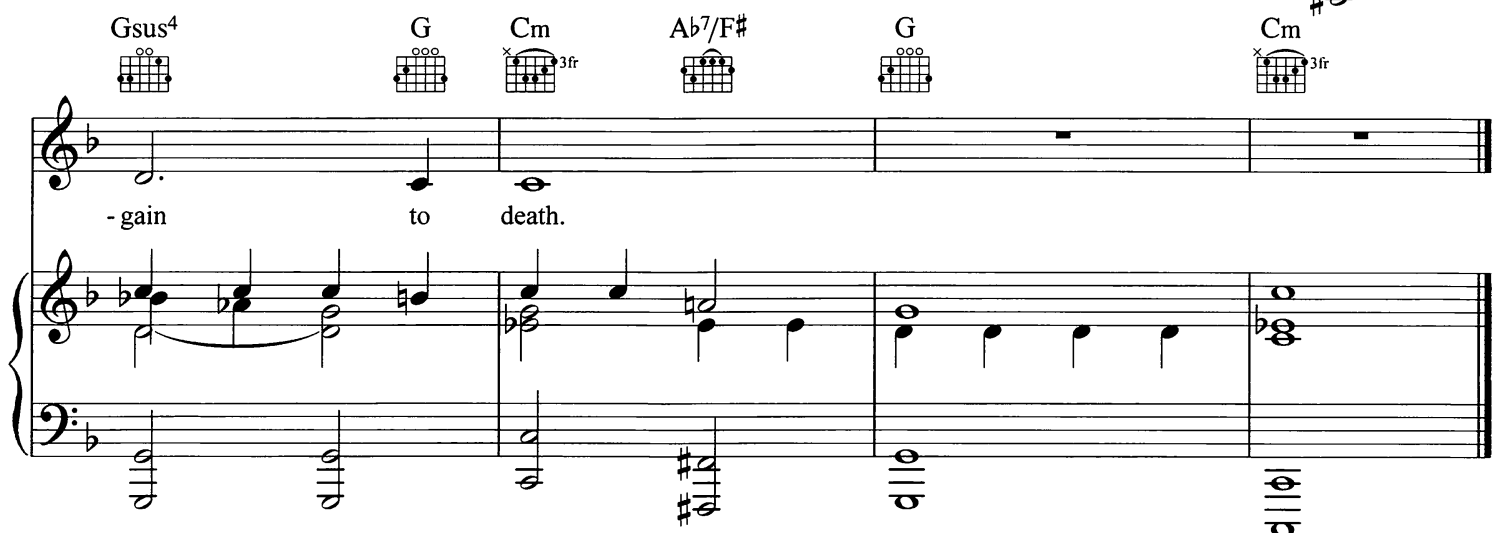
Cm  3fr

Ab7/F# 

G 

Cm  3fr

- gain to death.



THE BURNING BABE

Words by Chris Wood & Robert Southwell

Music by Chris Wood

♩ = 250
N.C.



was with sud - den heat which made my heart to glow; and lif - ting
 fire, and sighs the smoke, the ash - es shame and scorns; the fuel





up a fear - ful eye to view what fire was near, a pret - ty
 jus - tice lay - eth on, and mer - cy blows the coals, the met - al



babe all burn - ing bright did in the air ap - pear.
 in this fur - nace wrought are men's de - fil - èd souls.




2. Who, scorch - èd with ex - ces - sive heat, such floods of
 4. For which, as now on fire I am to work them

Em



tears____ did shed, as though his floods should quench his
to____ their good, so will I melt in - to a

G



flames which with his tears____ were fed. A - las, quoth
bath to wash them in____ my blood. With this he

A



G



Em



he, but new - ly born in fie - ry heats____ I fry, yet none ap -
van - ished out of sight and swift - ly shrunk. a - way, and straight I

G

*To Coda* ♪

-proach to warm their hearts or feel my fire____ but I!
call - èd un - to mind that it was





D.S. al Coda

3. My fault - less

Coda



Christ - mas day.

Instrumental ad lib.



Repeat to fade

NOW WINTER COMES

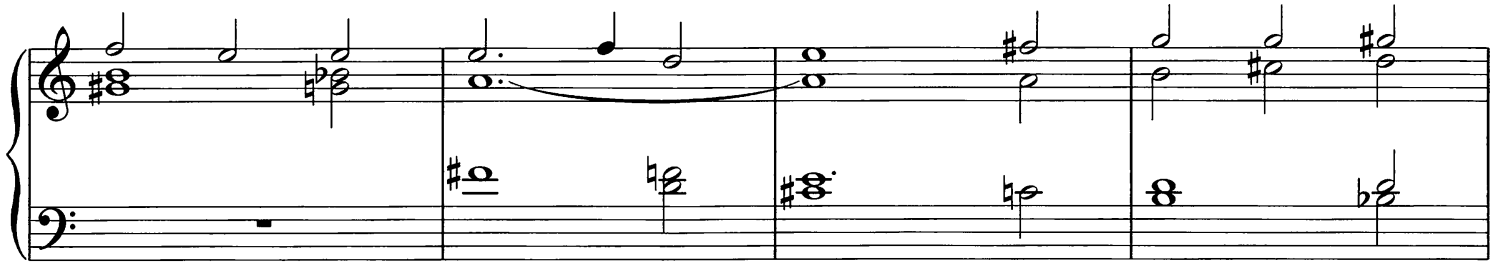
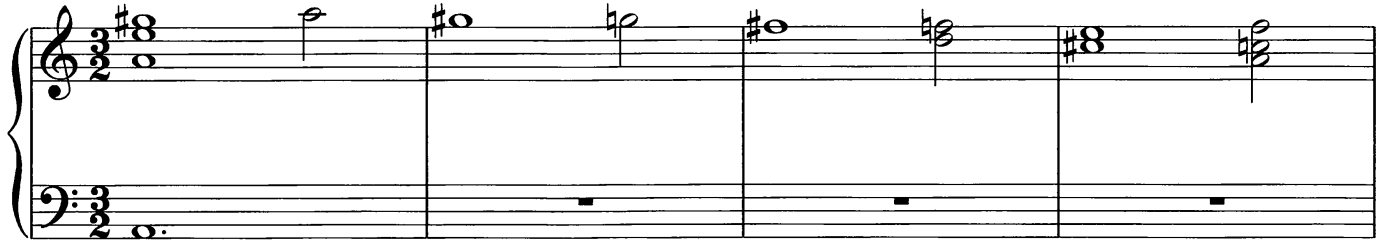
SLOWLY

Words by Thomas Betterton
Music by Henry Purcell
Arranged by Sting and Robert Sadin

Original key D \flat major

$\text{♩} = 85$

N.C.



win - ter comes Slow - ly, Pale, Mea - ger and

Old. First

tremb - ling with Age, and then quiv - - -

- 'ring with Cold. Be -

-numb'd with hard Frost and with Snow cov - 'red o'er, be -

-numb'd with hard Frost and with Snow cov - 'red o'er.

Prays the Sun to Re - store him, prays the Sun to Re -

-store him and Sings as be - fore.

D.C. al Fine

Words & Music by Sting

N.C.

G Em G Em D⁵ Em D⁵ Em

G Em G Em D⁵ Em

1. Mer-cu-ry fal - ling, I rise from my bed,-
(2.) my coat around my ears,-








col-lect my thoughts to - geth - er. I have to hold my head. —
 I look for my com-pan - ion. I have to dry my tears. —


















It seems that she's gone
 It seems that she's gone


3. A sea-son for joy,














and some-how I am pinned — by the Hounds
 leav - ing me too soon. — I'm as dark
 a sea - son for sor - row. — Where she's gone, I will sure - ly, sure - ly fol - low.


1.    





of Win - ter _____ how-ling in the wind._
 as De-cem - ber I'm as cold,
 She bright - ened my day, she




2, 3.      

2. I walk through the day, I'm as cold,_
 warmed the cold - est night.



But the Hounds of Win - ter, I'm as cold,____ as the man in the moon.____
 they got me in their sights.








I still see her face as beau - ti - ful as day.






It's ea - sy to re - mem - ber, re - mem - ber my love that way.






— All I hear is that lone - some, lone - some sound. And the Hounds—






— of Win - ter, they fol - low me down.

To Coda ♯






I can't make up the fire the way that she could.








I spend all my days in the search for dry wood. Board all the win - dows







and close the front door, I can't be - lieve she won't be here an - y - more.








I still see her face as beau - ti - ful as day. It's ea - sy to re - mem - ber,

Am D Bm Cmaj7 Bm A

re-mem-ber my love that way. All I hear is that lone - some, lone-some sound. And the Hounds

Am G D5 Em D A/C#

— of Win-ter, — they fol-low me down...

C Em Bm A D5 Em

D A/C# C Em Bm A D5 Em

D.S. al Coda

♩ Coda

D



A/C#



C



Em



Bm



A



D⁵



Em



D



A/C#



C



Em



Bm



A



D⁵



Em



D⁵



Em



D⁵



Em



D⁵



Em



D⁵



Em



Repeat to fade

BALULALOW

Traditional Words
Music by Peter Warlock
Arranged by Sting and Robert Sadin

♩ = 110

E^b5



Ooh, _

E^b5



ooh, _

ooh, _

ooh, _

1. O



my deare hert, young Je - sus sweet, pre -

-pair thy cred - dil in my spreit. And

I sall rock thee in my hert and



nev - er mair from thee de - part. Ooh, -

E^b 6fr E^bm⁷ 6fr E^b 6fr E^bm⁷ 6fr

Ooh, Ooh,

A^b/E^b 4fr E^b 6fr A^b6/E^b 6fr

2. But I shall praise thee

E^b 6fr A^b6/E^b 6fr

ev - er - more with san - gis sweet un -

E^b 6fr E^bm⁷ 6fr A^b/E^b 4fr A^badd9/E^b 5fr E^b 6fr

- to thy gloir. The knees of my hert

D/E^bE^bD/E^bA^bsus⁴/E^bA^b/E^bB^b/E^b

sall I bow and sing that richt Ba - lu - la -

E^bE^bm⁷E^bE^bm⁷E^bE^bm⁷

- low.

Ooh,

ooh,

ooh.

A^b/E^bE^bA^b6/E^bB^b5

Ooh, _____ ooh, _____

D.S. al Coda

ooh. _____ And

⌘ *Coda*

- low. Ooh, _____ ooh, _____

ooh. _____

CHERRY TREE CAROL

Traditional
Arranged by Sting and Robert Sadin

♩ = 120

Gsus²



1. When

Freely

N.C.

Jo - seph was an old man, an old man was he, he
(2.) Jo - seph and Mar - y were wal - king one day, here is
(Verses 3-7. see block lyrics)

G



cour - ted Vir - gin Mar - y, the Queen of Ga - li - lee. He
ap - ples and cher - ries, so fair to be - hold. Here is

N.C.

cour - ted Vir - gin Mar - y, the Queen of Ga - li - lee.
ap - ples and cher - ries, so fair to be - hold.

1, 2, 4, 5, 6.

2. When 4. Then

7.

Then Mary spoke to Joseph, so meek and so mild

Verse 3:
Then Mary spoke to Joseph, so meek and so mild
"Joseph, gather me some cherries for I am with child"
"Oh, Joseph, gather me some cherries for I am with child."

Verse 4:
Then Joseph flew in anger, in anger he flew
"Oh, let the father of the baby gather cherries for you!"
"Oh, let the father of the baby gather cherries for you!"

Verse 5:
So the cherry tree bowed low down, low down to the ground
And Mary gathered cherries while Joseph stood down
And Mary gathered cherries while Joseph stood down.

Verse 6:
Then Joseph took Mary all on his right knee
Crying "Lord, have mercy for what I have done!"
Crying "Lord, have mercy for what I have done!"

Verse 7:
When Joseph was an old man, an old man was he
He courted Virgin Mary, the Queen of Galilee
He courted Virgin Mary, the Queen of Galilee.

LULLABY FOR AN ANXIOUS CHILD

Words & Music by Sting & Dominic Miller

♩ = 120

Em



F#dim



G



B/D#



Em



C



B



Em



F#dim



G



B/D#



Em



C



B



C#m7



A add9



B



Em



F#dim



G



Hush child, let___ your mom - my sleep_

B/D# Em C B Em F#dim G

— in - to — the night — un - til — we rise. — Hush child, let — me soothe — the shin-

B/D# Em C B C#m7 A add9 B

- ing tears — that gath - er in — your eyes. —

Em F#° G B/D# Em C B

Hush child, I — won't leave, I'll stay — with you — to cross — this Bridge — of Sighs. —

Em F#dim G B/D# Em C B

— Hush child, I — can't help — the look — of ac - cu - sa - tion in — your eyes, —

Chord diagrams: C#m7, Aadd9, B, G6, E/G#

in — your eyes. — The world is

Chord diagrams: Am, Am/G, D/F#, D, B/D#, Em, F#

bro - ken_ now, all — in sor - row, wise men

Chord diagrams: E/G#, F#/A#, B, Em, F#dim, G

hang their heads. — Hush child, let — your mom - my sleep —

Chord diagrams: B/D#, Em, C, B, Em, F#dim, G

— in - to — the night — un - til — we rise. — Hush child, all — the strength_ I'll need —

B/D# Em C B C#m7 Aadd9 B

— to fight, I'll find — in - side your eyes, — in — your eyes. —

Em F#dim G B/D# Em C B

Em F#dim G B/D# Em C B

Em/G Am Am/G D/F# D

The world is bro - ken now, all — in sor -

B/D# Em F# E/G# F#/A# B

- - row, wise men hang their heads._____

Em F#dim G B/D# Em C B

Hush child, let___ your mom - my sleep___ in - to___ the night___ un - til___ we rise.---

Em F#dim G B/D# Em C B

— Hush child, all___ the strength_ I need___ to fight, I'll find___ with- in___ your eyes,---

C#m7 Aadd9 B rit. Em

in___ your eyes.---

HURDY-GURDY MAN

Words by Wilhelm Müller
Music by Franz Schubert
English Adaptation by Sting
Arranged by Sting and Robert Sadin

♩ = 75



The first system of musical notation for 'Hurdy-Gurdy Man'. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a series of rests followed by a melodic phrase. The piano accompaniment is in 3/4 time and features a series of rests followed by a melodic phrase. The key signature is one sharp (F#).



The second system of musical notation for 'Hurdy-Gurdy Man'. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a series of rests followed by a melodic phrase. The piano accompaniment is in 3/4 time and features a series of rests followed by a melodic phrase. The key signature is one sharp (F#).

In the snow there stands a



The third system of musical notation for 'Hurdy-Gurdy Man'. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features a series of rests followed by a melodic phrase. The piano accompaniment is in 3/4 time and features a series of rests followed by a melodic phrase. The key signature is one sharp (F#).

hur - dy - gur - dy - man,

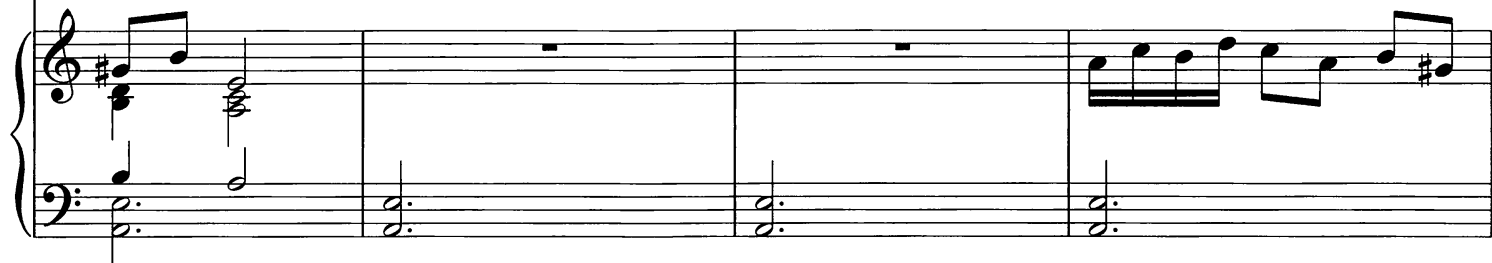
with his fro - zen fin - gers

E/A Am E/A

plays as best he can. Bare-foot on the ice, he



No one wants to hear his hur - dy - gur - dy - song,



hun - gry dogs sur-round him and be - fore too long;



he will fall a - sleep and then, be - fore too long,



he'll just let it hap - pen, hap - pen come what may.



E/A Am

Play his hur - dy - gur - dy till his dy - ing day.

E/A Am E/A Am E/A Am

Watch-ing you, old man, I

E/A Am E/A Am E/A Am

see my-self in__ you. One day I will play the hur - dy-gur - dy too.__

Am E/A A⁵ 5fr

YOU ONLY CROSS MY MIND IN WINTER

Music by J.S. Bach
Words by Sting
Arranged by Sting and Robert Sadin

♩ = 60

E^b



A^b



E^b/G



F^m



B^b



B^b7



E^b



Al - ways this win - ter child, De - cem - ber sun sits low a - gainst the sky.

C^m



Adim/C



Adim



B^b



E^b



F



B^b



Cold light on fro - zen fields, the cat - tle in their sta - ble low - ing. When

E^b



A^b



E^b/G



F^m



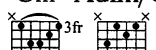
B^b



E^b



C^m Adim/C



two walked this win - ter road, ten thous - and miles seemed noth - ing to us then. One walks with

Adim F Eb/G 3fr Bb Eb 6fr F Bb Fm/Ab Eb/G 3fr

heav-y tread, the space be-tween their foot-steps slow-ing. All day the

Edim/G Edim Gdim/C Fm Bbm7 Bb6(omit3)

snow did fall, what's left of the day is close drawn in. I speak your name as if you'd

Ab/C Eb7/G Ab Ab/C Db Bbm7 Ab

ans- wer me. But the si- lence of the snow is deaf- 'ning. How

Fm Eb 6fr

well do I re- call our ar- gu- ments. Our lo- gic owed no debts or re- com- pense. Phil-

Fm⁷

Bb



-os - o - phy and faith were ghosts that we would chase un - til the

E^b

F



Adim/Bb



Bb

E^b/BbBb⁷

gates of heav-en were bro - ken. But some-thing makes me turn, I don't know, to

E^bm/Bb

Bb



Bdim

E^b

Ab/C

E^b/Bb

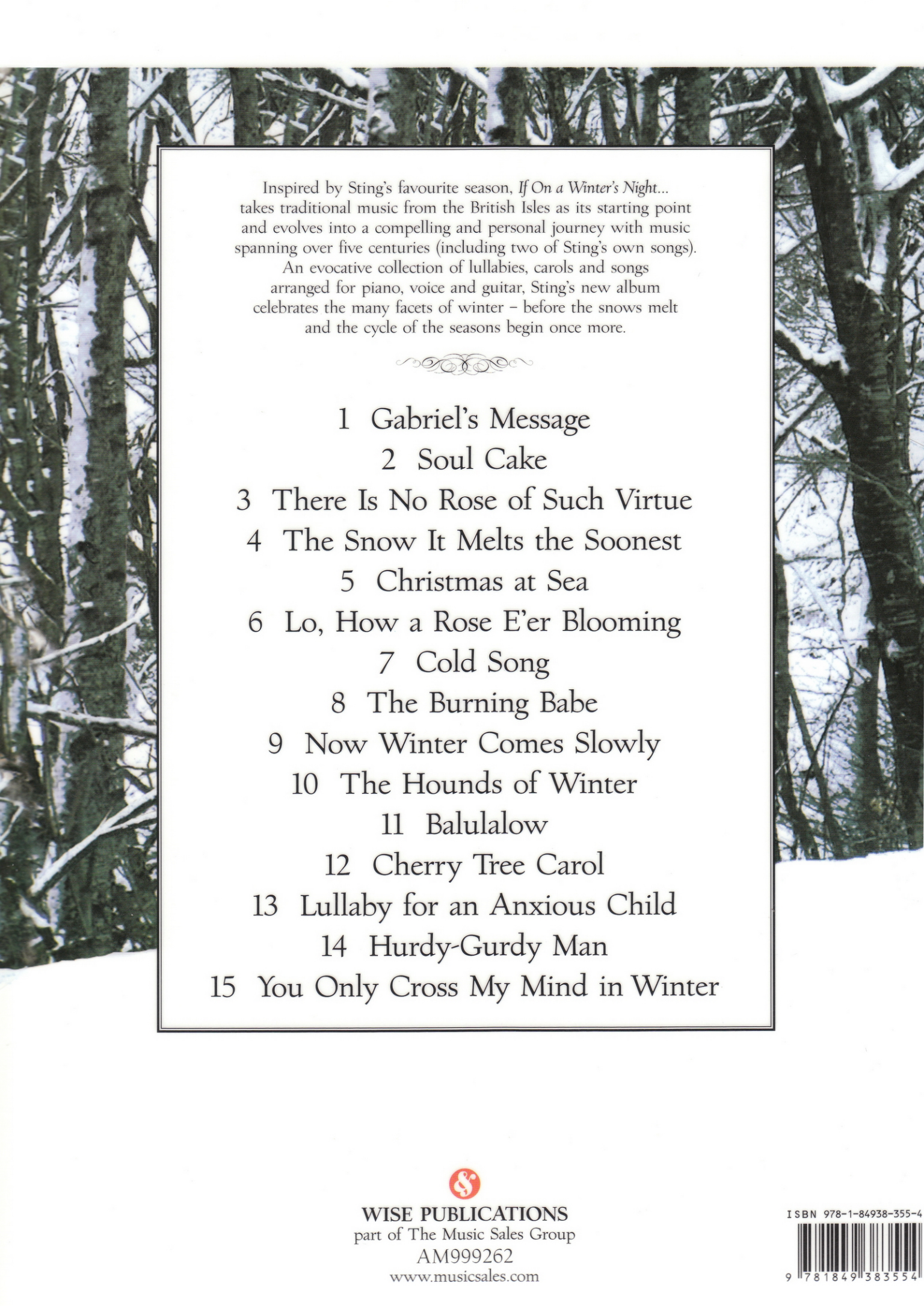
see an - oth - er's foot-steps there in the snow. I smile to my-self and then I

A^bB^bsus⁴

Bb

B^b7/E^bE^b

won - der why it is you on - ly cross my mind in win - ter.



Inspired by Sting's favourite season, *If On a Winter's Night...* takes traditional music from the British Isles as its starting point and evolves into a compelling and personal journey with music spanning over five centuries (including two of Sting's own songs).

An evocative collection of lullabies, carols and songs arranged for piano, voice and guitar, Sting's new album celebrates the many facets of winter – before the snows melt and the cycle of the seasons begin once more.



- 1 Gabriel's Message
- 2 Soul Cake
- 3 There Is No Rose of Such Virtue
- 4 The Snow It Melts the Soonest
- 5 Christmas at Sea
- 6 Lo, How a Rose E'er Blooming
- 7 Cold Song
- 8 The Burning Babe
- 9 Now Winter Comes Slowly
- 10 The Hounds of Winter
- 11 Balulalow
- 12 Cherry Tree Carol
- 13 Lullaby for an Anxious Child
- 14 Hurdy-Gurdy Man
- 15 You Only Cross My Mind in Winter



WISE PUBLICATIONS
part of The Music Sales Group
AM999262
www.musicsales.com

ISBN 978-1-84938-355-4



9 781849 383554